

# DESIGN

Vol. XXVIII, No. 4

SYRACUSE, NEW YORK

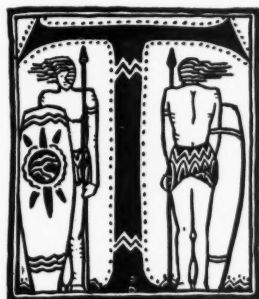
September, 1926



## CERAMICS AT THE PARIS EXPOSITION

(Eighth Article)

Adelaide A. Robineau



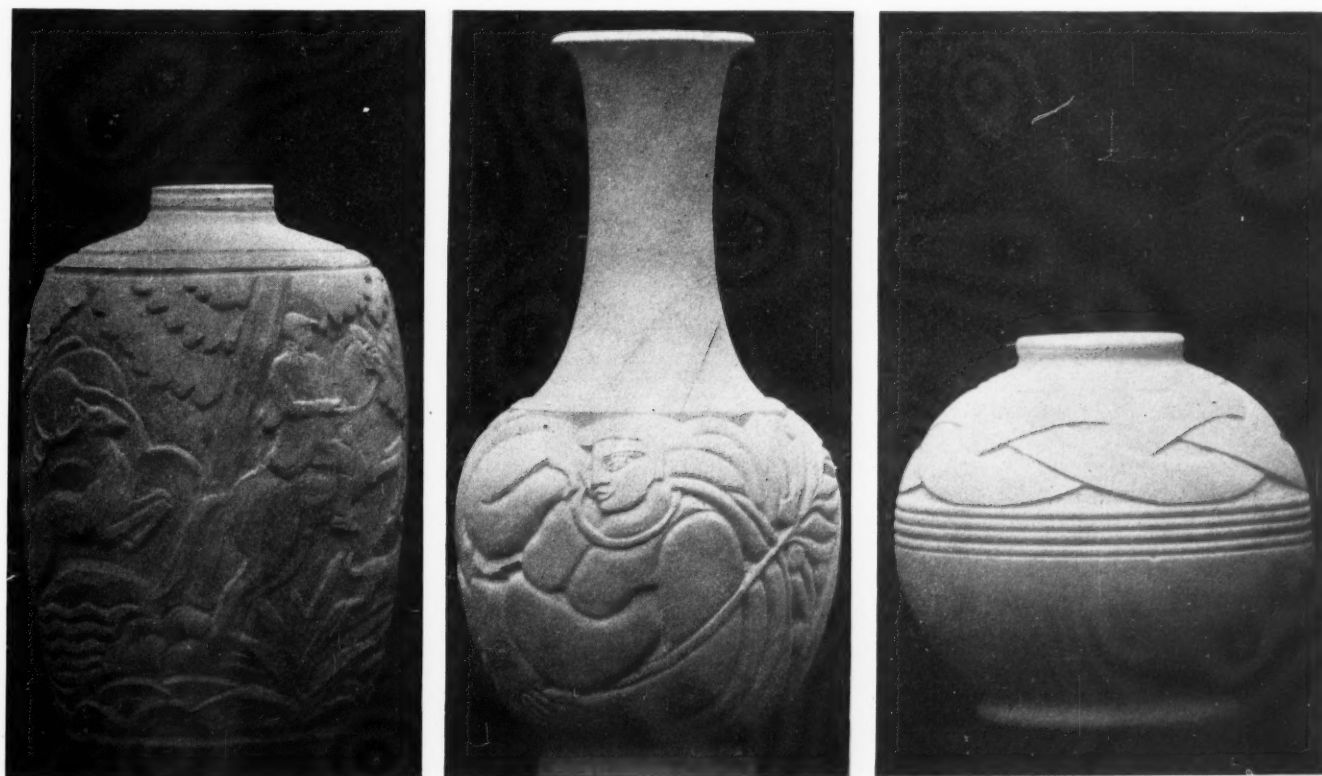
THE Potteries of Luneville expose some very interesting sculptured vases by the Mess. Mougin, all over designs and band decorations in white low relief, some geometric designs, some quite modernistic, but all good.

A. Lusca shows some striking boxes, figurines, etc., modelled figures decorated in brilliant colors on white. These are all quaint

novelties, lighting fixtures, ink stands, incense burners, etc., very clever.

The firm of Smara shows a quite individual type of art ware, a waxy mat white glaze, well crackled, with panels in relief of jade. Sometimes the flat stoppered bottles have base and rim or stopper of gres. The designs are clever, figures of animals, flowers, nymphs and satyrs, etc., well arranged in panels following the lines of the shapes. They also have vases decorated in the round with brown and black designs; this is not so satisfactory, the contrast is too striking.

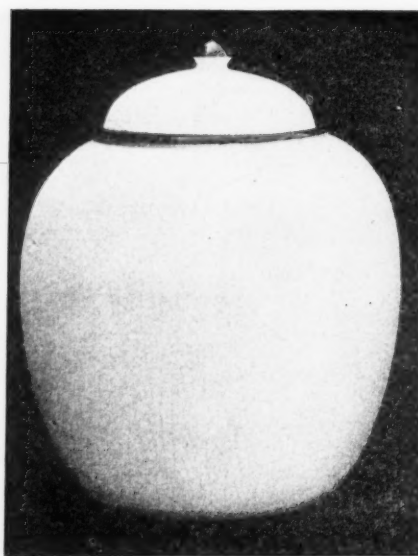
Other individual work of French potters worthy of study is that of Besnard, painting overglaze, fired underglaze; good forms and interesting effects; Emile Balou, metallic effects in gold, lustre and underglaze color; Maurice Baille, with his chessmen in gres; R. Claum, red and white figurines, table garnitures and art ware in mat painting with brown outlines; Jean Guinard, cream crackle, Japanese drawing effect in grey, black and brown.



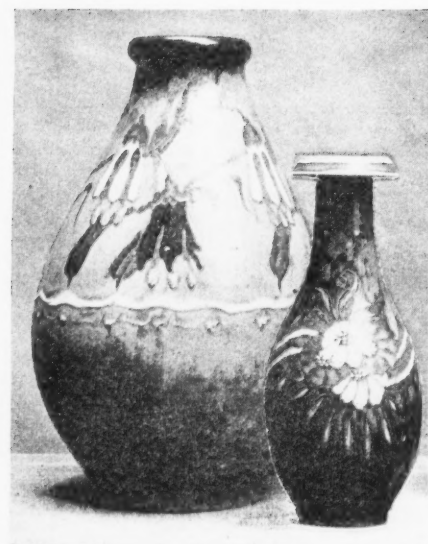
Sculptured Vases by Mess. Mougin



Paul Jacquet



Smara



Louis Lourious

Then I should mention Paul Jacquet with decoratively arranged designs in color on a light ground, sometimes using geometric designs, other times semi-naturalistic in bands and diapers, quite individual work; Louis Lourious, also an individual potter, interesting because of the variety of colors all softened into a harmonious whole, flower designs rather imaginative than naturalistic and arranged so as to form borders or panels.

♦ ♦ ♦

#### SHEET PLATTEN

Before the war these platten were a great help to china decorators for stacking china and glass in the kilns. Their importation ceased during the war and until now it had been impossible to secure them. The firm of L. Reusche & Co., New York, advises us that these sheet platten are again on the market.



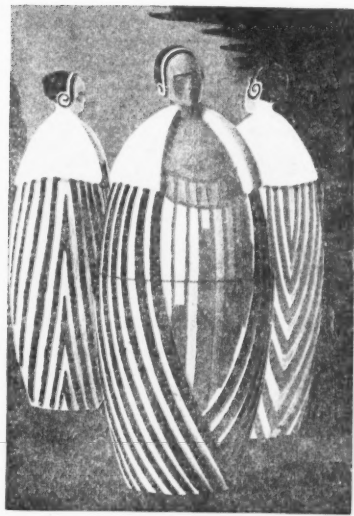
Jean Guinard



Stoneware vases, black with silver, gold and white—Jean Luce



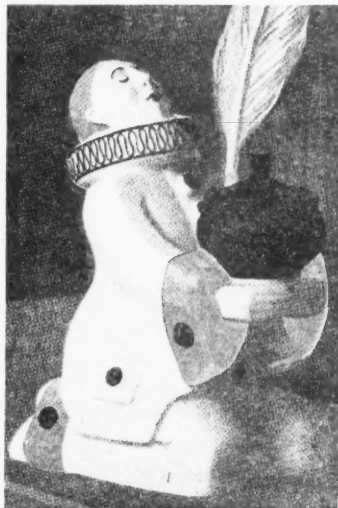
Femme au Bolero



Femme a l'hermine



Pierrot a la lune—Perfume burner



Pierrot—Inkstand



Dindonne—Box or figurine



Pierrot Colerette



Clown—Box



Americaine—Box or figurine



Pierrot blessé—Inkstand or perfume burner

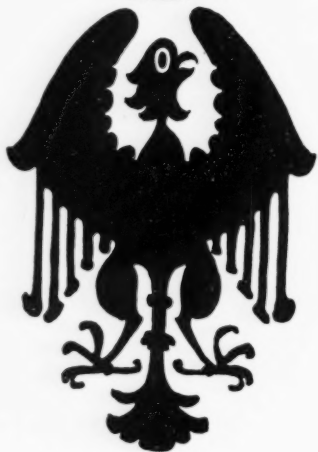
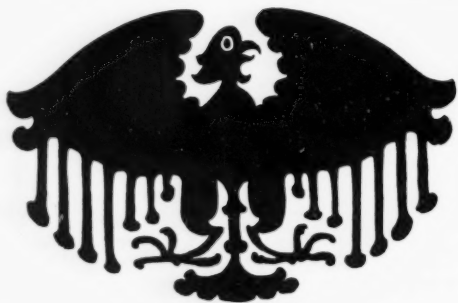
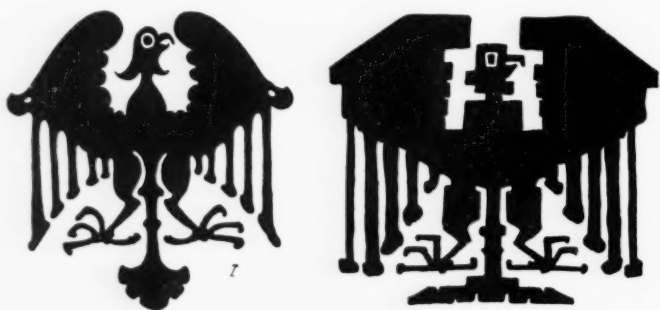


## STUDIES OF BIRD PATTERN IN TEXTILE DESIGN

N. B. Zane

*University of Oregon, Eugene, Oregon*

**B**IRDS have challenged man's ingenuity in design for many centuries. Man has carved bird, painted it, woven it, modeled it, fashioned it of shining metal, made it of lustrous enamels and embroidered it in gay, silken threads. Its visible forms are as many and as varied as its imaginative forms in legend and symbol. There is much about the bird to arrest man's attention. It can do things that man strives hard to attain. As a bit of working mechanism—of flying power, lightness, alertness and grace, it has our admiration. Nature, in the instance of birds, has gone about her achievement with her usual perfection of workmanship. The wing of the bird, alone, commands our respect in the way of its organization and adjustment of materials for a definite purpose. Primitive man has sensed this organization and adjustment and expressed his appreciation in the way that he has organized his wing patterns—showing his knowledge of the general shape and proportion of the wing bones, the size of wing for the kind of bird that it serves, the anchoring of the feathers in the tissues that support them and the function of long and short feathers as they beat the air or serve as covering. All these points have been observed and recorded in the pattern of wings that we find in different examples. A comparative study of early bird design may be found in the bound volumes of *Art and Archeology Magazine*





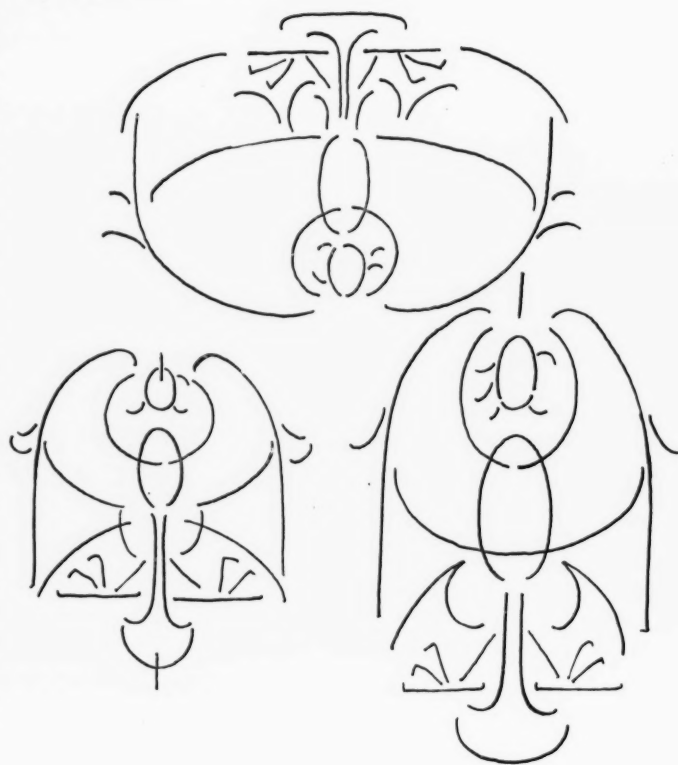
in any reference library, showing an amazing number and variety of motifs from sources here and there about the world. In terms of design principles they are all good. They are creative rather than imitative and produced in form appropriate to the medium in which they found expression. A bird in carved wood is fittingly designed for carved wood technique. A bird painted on a clay pot looks as a brush-and-pigment made form on a clay background should look, and birds woven of fibres or stems show the peculiarities natural to the weaving of fibres and stems.

As we, too, then, use the bird motif, let us make sure that a bird produced by batik process is frankly and exactly a batik bird (as study of Javanese batik pattern will illustrate), and a block printed bird true to the technique of linoleum block and cutting tool that make it.



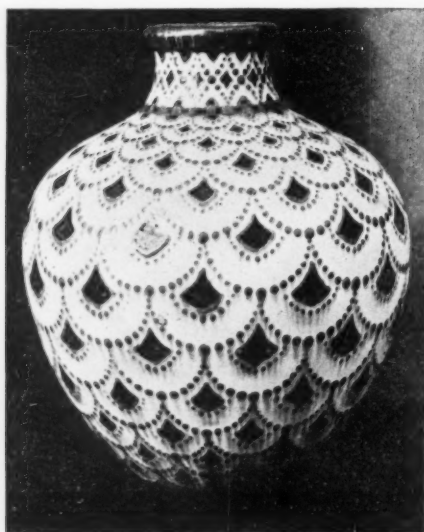
There is much good training to be had from painstaking copy drawings from original source material or good illustrations of original material. Modern art books are expensive. This magazine is expensive, because the printing processes required to produce high-grade color and black-and-white illustrations are in themselves costly. But more and more fine books are to be found in our libraries. The student can do no better than develop the "note book habit"—not only for the wealth of drawings that may be collected but for the increased experience that analysis and draughtsmanship will afford.

All the illustrations for this article were studied and drawn from "Decorative Silks" by Otto von Falke, published by William Helburn, New York. This volume offers history, description and illustration covering decorative silks from the times of antiquity to the nineteenth century. Our first illustration is drawn from a square medallion from thirteenth Century Italy. The artist-designer of this bird motif has thought of his eagle subject in terms of pattern. Head, body, wings, claws and tail are true to constructional character, also their organization into a unity—part related with part. And they are planned with an eye for balance, rhythm, variety, harmony and unity. A sketch analysis of this motif is given in diagram one. The writer believes that such sketch analyses are just as valuable in training eye and hand to appreciate constructional basis of form pattern as any other phase of art training. Not too much emphasis can be placed upon its importance, for, after all, results in any designing activity are only partly in the visible forms of paper and pencil or brush work—the major importance lies in the increased understanding and appreciation produced by any problem upon the mind of the worker. To show that this motif in illustration I is capable of equally satisfactory results when re-composed for a horizontal oval enclosing shape, II has been made. III is quite as helpful for those purposes where a motif with a vertical axis is required. Analysis diagrams for II and III are shown. IV is a rendering of this same unit to fit a square. Other motifs in this group of illustrations should be subjected to the same re-drawing for differently shaped enclosing forms. All these patterns are sufficiently flexible in nature to be adaptable to the different requirements of the various shapes and character of treatment that different circumstances require. The power to adapt patterns, rather than the necessity of taking them as they are, is one of the student's strongest assets. The worker should have full control of his source material in the knowledge



of how it can be made to fit his varying needs; for, in book illustrations as in nature there is very little that is already available for immediate decorative use. All of it needs rehandling in some way. This is not a handicap—rather it stimulates the free-creative choice of the worker—by which his personality becomes manifest in his work.

These bird motifs vary much in degree of simplicity and complexity as a comparison of V and VI will show. Numbers VII and VIII are interesting in that they show top and side views of the same decorative treatment of wings and tails. They also vary much in type of treatment and general effect. All of them are suggestive of practical uses in present day methods of applied art, and, certainly, they have not been exploited by designers so that they have become so familiar that they are no longer interesting.



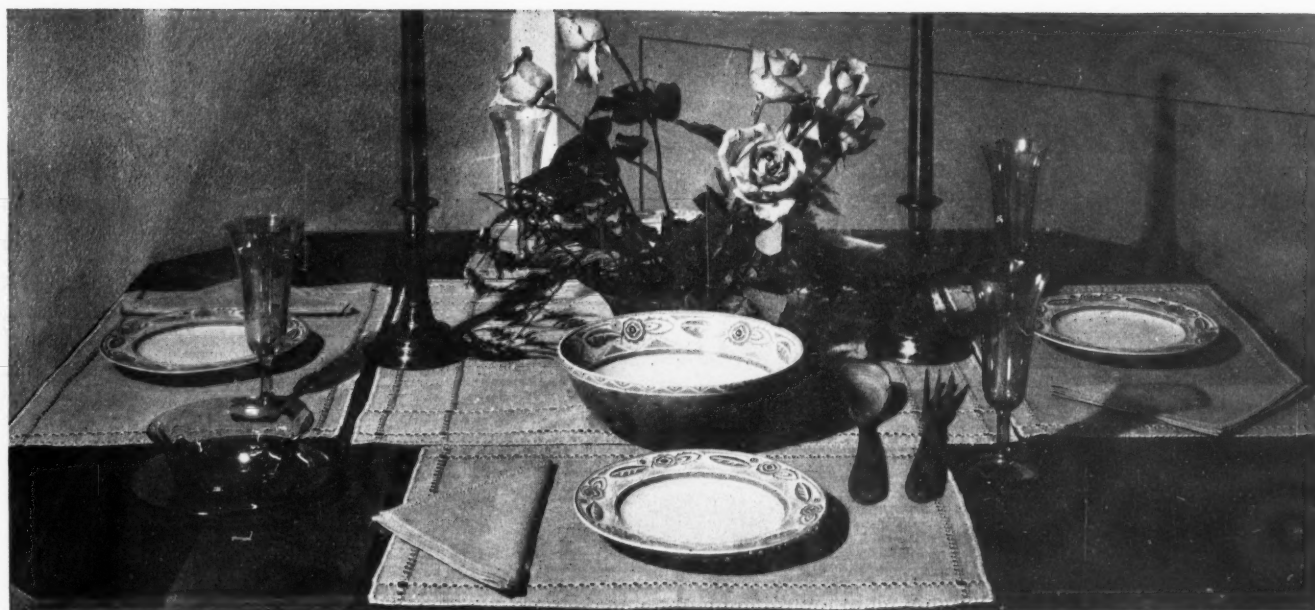
Paul Jacquet



Smara  
Ceramics at the Paris Exposition



Paul Jacquet



Salad Course of Dinner Service—Miss Jetta Ehlers

## EXHIBITION OF THE NEWARK, N. J. CERAMIC CLUB

THE annual exhibition of the Newark Ceramic Society opened on May 17th continuing up to and including May 31st. Though fewer members participated than ever before, the exhibition in many respects was the best the society has ever shown. The organization was very fortunate at this time in having a gallery in the newly opened Newark Museum for its exhibition room, and the friendly co-operation of the Museum which added very materially to the success of the event. The gallery was visited by hundreds of interested spectators and included art teachers and supervisors of the city and many near by towns, some of whom brought their classes with them. Refinement of color and design, uniform excellence technically, and interesting linens and glass all contributed to the success of the occasion.

The club has felt that work in flat color has been greatly neglected by decorators of late and so most of the pieces shown were done in this manner, proving that colorful and interesting things can be done in this way. Very little enamel and practically no lustre work was shown in the collection. Each year the members unite in working out some special feature for the exhibition. This time the china for a six course formal dinner was planned, each course being shown on a separate table with appropriate linens, glass and flowers. This proved to be the most interesting stunt yet undertaken by the club and was the center of attraction in the gallery.

Handsome service plates, by Miss Charlotte Kroll, in silver and green, with a silver bowl for the center filled with lavender tulips, with appropriate glass and plain satin damask, made a very beautiful table. Soup bowls of crystal were shown on the plates.



Miss Kroll

Miss Jetta Ehlers





Miss Langley

Mrs. Mosher

Miss Wurthman

Miss Langley

Miss Jetta Ehlers

The fish course was carried out in gold, the design cleverly utilizing an aztec fish motif. Yellow candles in glass candlesticks and matching water glasses and flower bowl containing colorful flowers made this service, the work of Miss Mary Hicks, a very harmonious table.

The next table, for the main course, was set with the dinner plates, very rich in design and carried out also in gold. Exquisite glass centerpiece and low candlesticks of glass shading from white into amethyst with tall candles to match shown on white damask made a lovely whole. This was the work of Miss Fanny Clark.

The following course, the salad service, was done in enamels in bright coloring, blue predominating and was shown on a set

of Italian linen with blue lusted glass and deep pink roses and candles. This course was done by Miss Jetta Ehlers.

The dessert service which came next was executed by Mrs. M. McLaughlin and was entirely of glass. It consisted of two sizes of plates of a delicate green glass and tall slender stemmed glasses for sherbert shading from white into green. These were decorated with gold and were shown with a gold bowl for center piece, filled with delicate tinted tulips, on a very lovely cloth of peach colored linen.

The last course, that for the after dinner coffee service, was the work of Miss Louise MacDougal and was done in a quaint and formal design carried out in blues. It was shown on a blue banded cloth with blue glass flower holder with coral sweet peas.

Miss Clark  
Miss Jetta EhlersMiss Kroll  
Mrs. McLaughlinMiss Hicks  
Miss McDougal



Mrs. E. Manning

This completed a most interesting problem and was a fine example of what can be done by group work.

Seventeen tables were shown completely assembled as to linen, glass and flowers. Outstanding among these were that of Mrs. Roy Mosher, the newly elected President, showing a breakfast set on a gay green gate-leg table with green glass and attractive cross bar linens, and a set for afternoon tea in very delicate coloring with violet glass and candles and green banded linens by Miss Anna Lingley. A set for Sunday night supper in peasant type decoration with fruit bowl and filet mats banded with green linen by Mrs. E. Manning was greatly admired, as was a set for tea in blues with a charming bird motif, and blue linens and bowl of gay calendulas by Mrs. Meese.

Miss Charlotte Kroll had a very colorful bridge set in orange and green arranged on orange linen, and another table upon which was shown a very handsome bowl in silver with glasses for fruit punch. Miss Augusta Wurthman displayed a

supper set in good color with green bands and green glass bowl and candlesticks with deep yellow candles and flowers. Miss Ethel Wing exhibited a wee table and chairs and child's set including tiny napkins and glasses and all the table appointments including a cunning bowl of small flowers. She also exhibited a refreshment set consisting of pitcher and six mugs with fine bird motif and shown on a garden umbrella table.

Miss Fanny Clark's luncheon set of blue grey Wedgewood in enamels in soft pinks and violets, with glass basket of tulips of the same coloring, made a fine table. Miss Ehlers had an afternoon tea set in red and black shown on a cross stitched cloth with napkins, gay with small red tassels, and with low red candlesticks with black and white candles and oval latticed dish for sandwiches, which added much to the gayety of the gallery.

Many attractive pieces filled the wall cases, among them a striking salad set by Mrs. C. L. Franklin very modern in design and two fine plates in enamel by Sister Rosaria.



Miss Wing

Miss Kroll

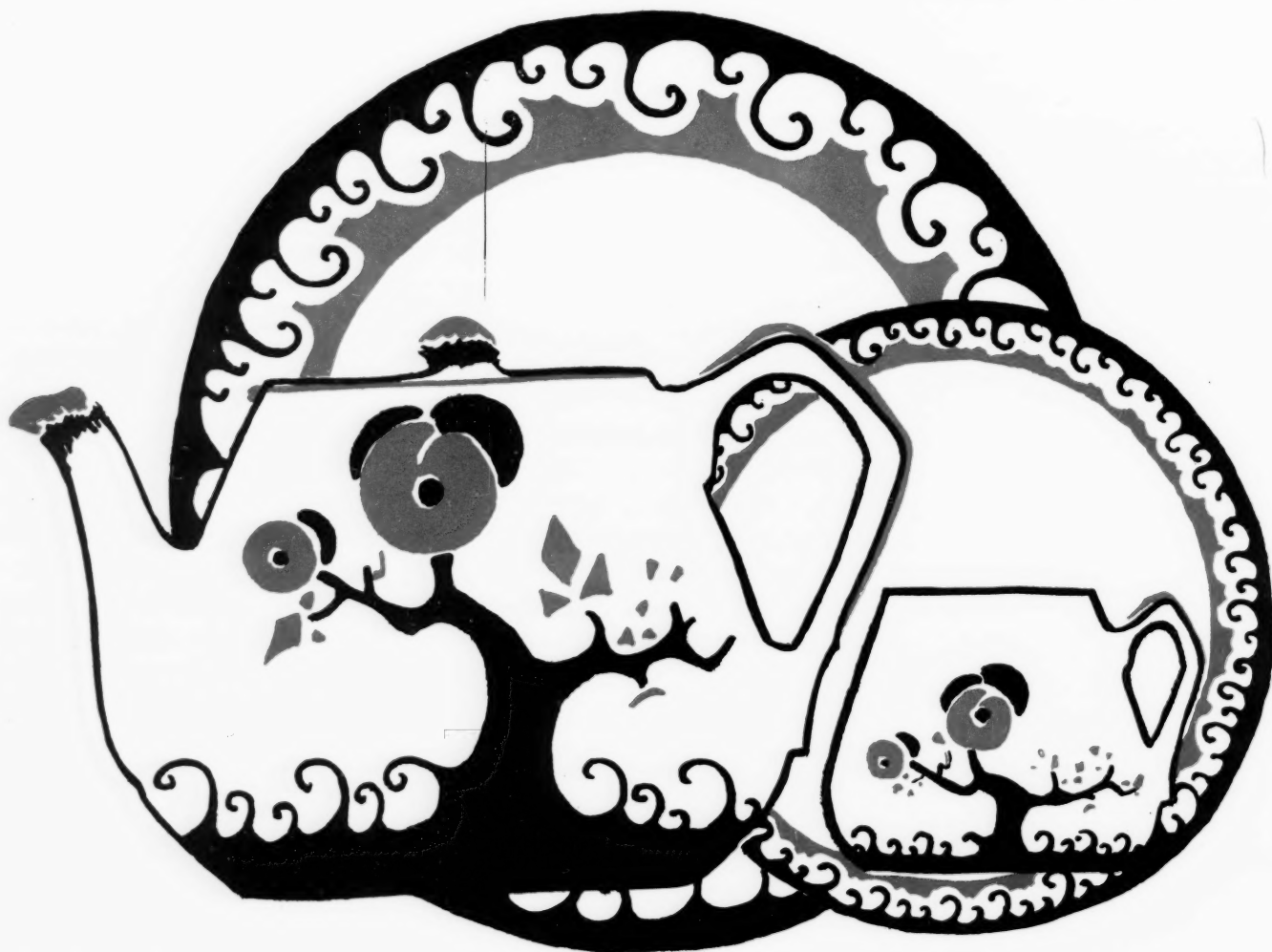
Miss Clark

Mrs. Manning

Miss Wing

Mrs. Franklin

Miss Kroll



Designs by Students of Syracuse University



Bowl—May Warner

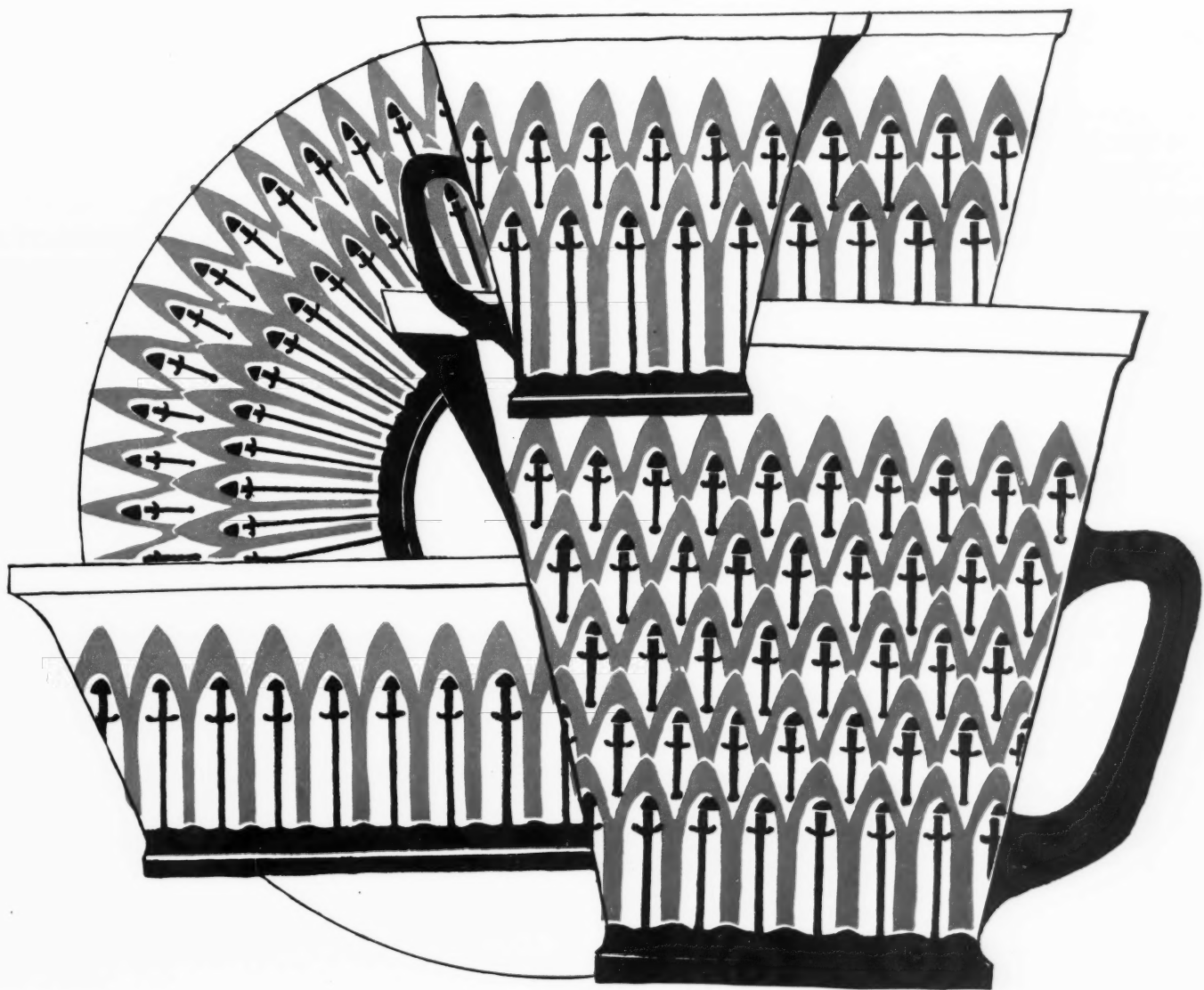
Background, yellow. Hair and figure, orange. Spots, black. Lines, cobalt.



Creamer—May Warner

Background and dress, dark blue. Flower motifs, Magenta, green yellow, lavender. Apron borders, cream blue green. Head dress, green yellow. Border, combination of all colors





Designs by Students of Syracuse University



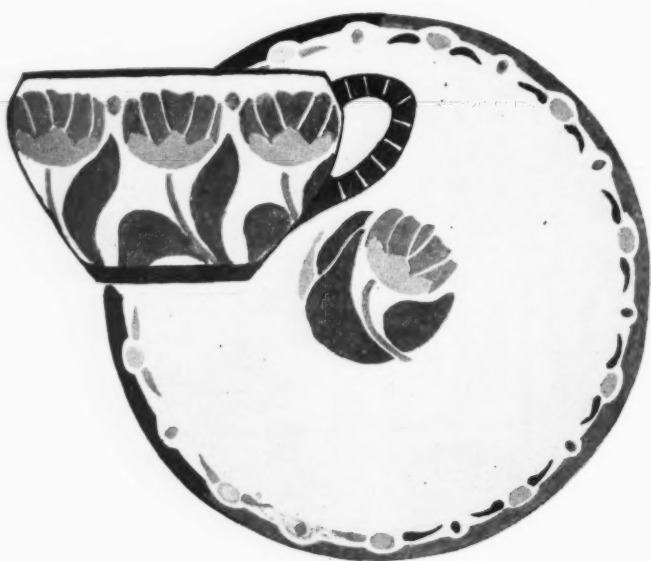
Fern Dish—May Warner

Background, blue greens, yellow greens. Spots, orange, orange pink. Figure, lavender. Hair, orange. Base, black



Bowl—C. McKiel

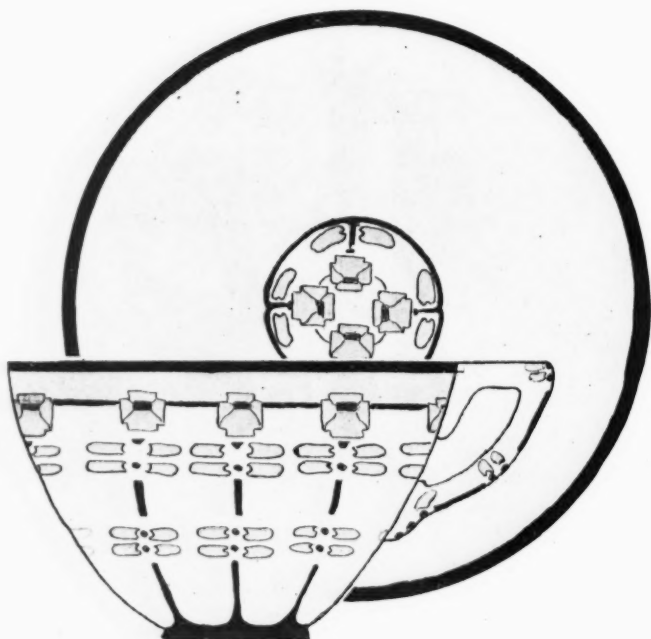
In brown enamel with Orange lustre over all



Hilda Putziger



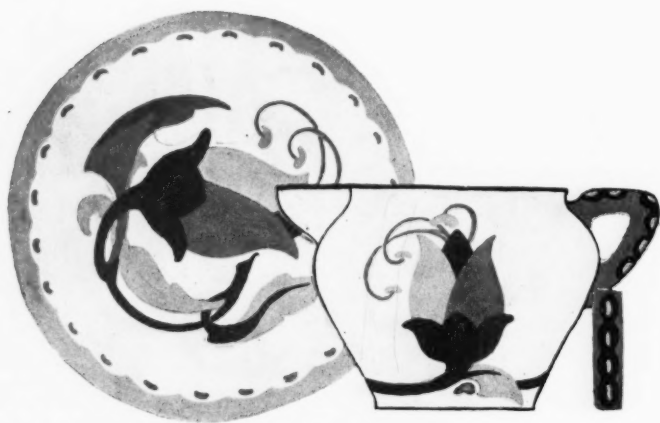
Irene Wall



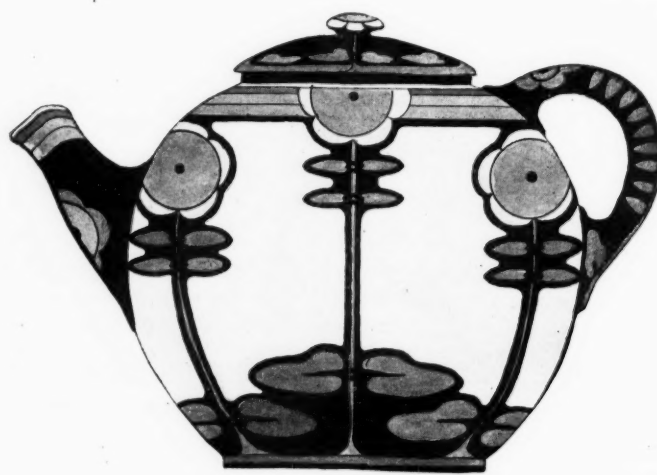
Carol Howe



Florence Fleming



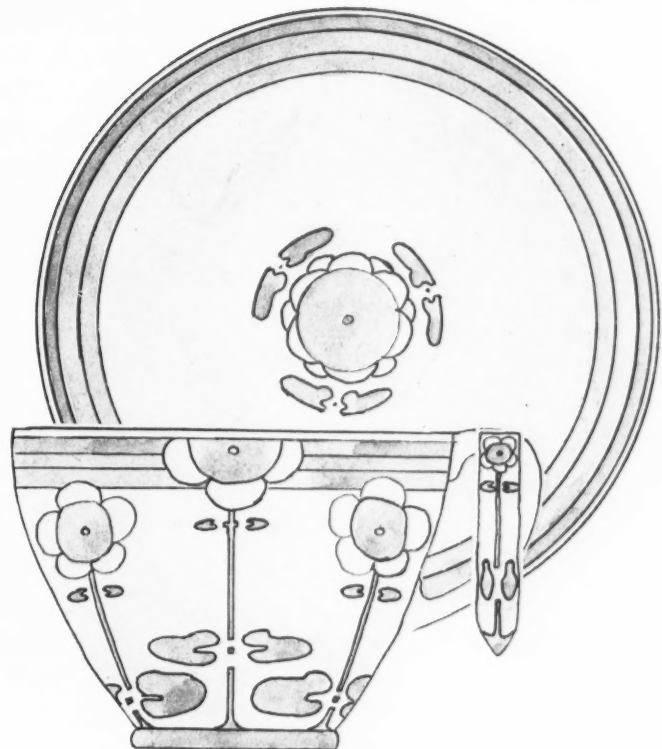
Lois Demarest



H. Gramlich



May Gardiner



H. Gramlich

## CLAY PROBLEMS FOR THE SCHOOLS

Ceramic Course at Syracuse University

*(Fifth Article)*

Adelaide A. Robineau

## Tea, Lunch or Breakfast Sets

THE last problem in the Freshman Ceramic design at Syracuse University is the designing of four pieces of a tea, lunch or breakfast set. Two of these pieces must be a plate and cup and saucer, the other two pieces may be a coffee, chocolate or tea pot, salad bowl, cereal bowl, pitcher.

The students first design the shapes, the most difficult points being handles and spouts. The handle must be large enough and not too large; it must be well and strongly attached and make a line in harmony with the cup or pot, and placed where it will best lift the weight. The spout must not be too large, it must be harmonious in line with the pot or pitcher, it must be shaped and placed where it will pour well, the top of the spout high enough to admit of a full pot.

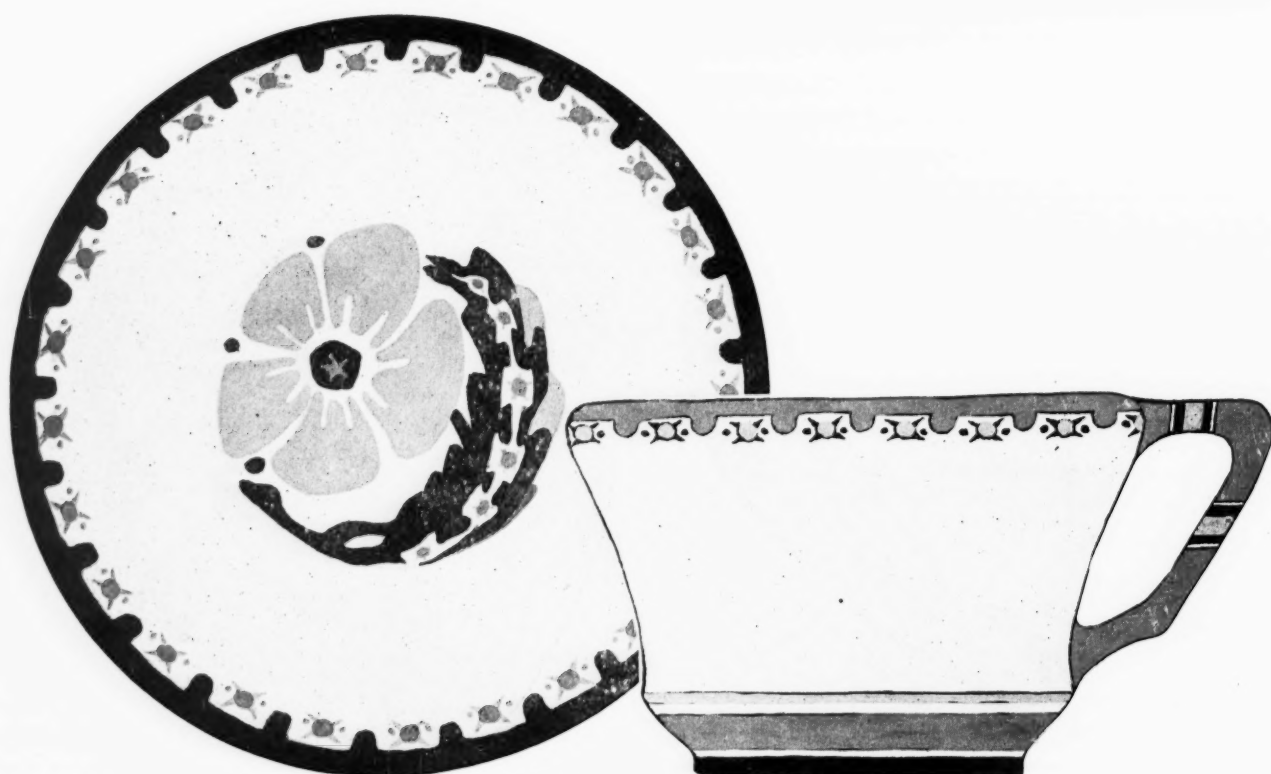
Then comes the decoration. The plate is first designed and then the motif adapted to the other sizes and shapes in such a way that each piece has its separate consideration, and no student is allowed to simply apply the same border and medallion to the four pieces. They must be considered in their proportion to the size of the piece decorated, whether the piece is tall or low, fat or slender.

Then comes the color scheme, a simple one of two to three colors being preferred, a polychromatic scheme being more difficult for beginners. In the latter case much consideration must be given to the balancing of color, each having its large area and balancing smaller ones. The edge color is usually the predominating color of the set.

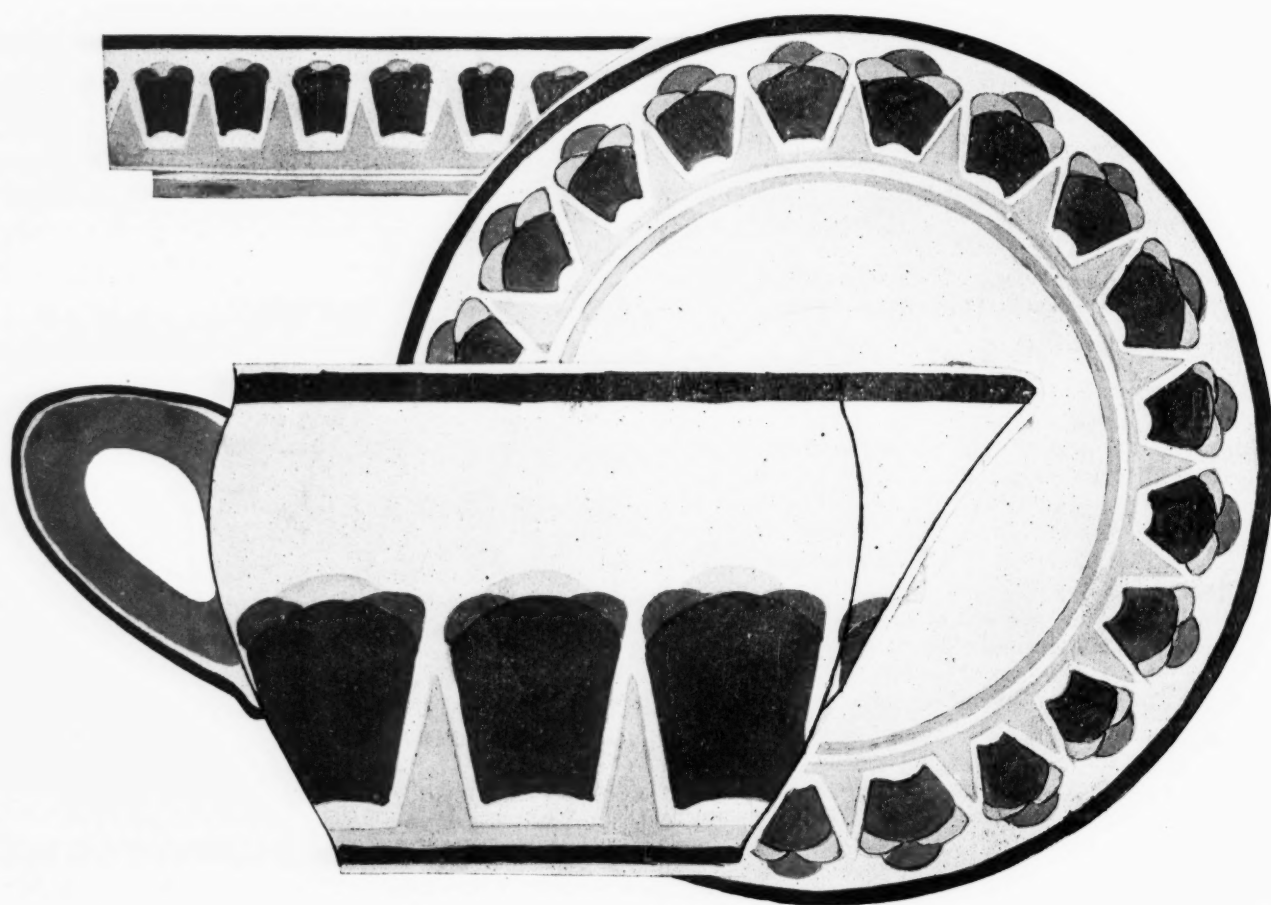


Florence Fleming





R. Paltz



J. Dubiel

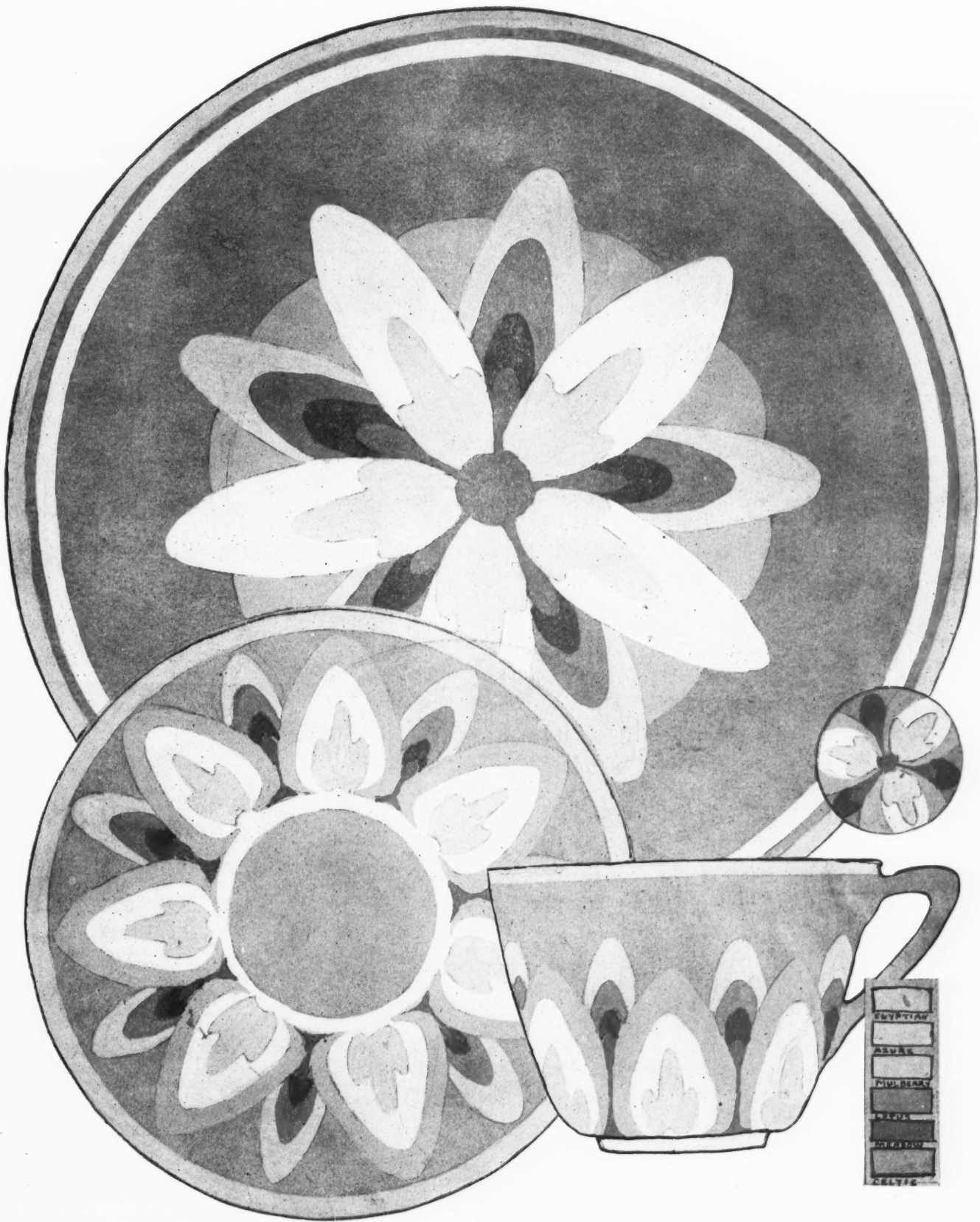
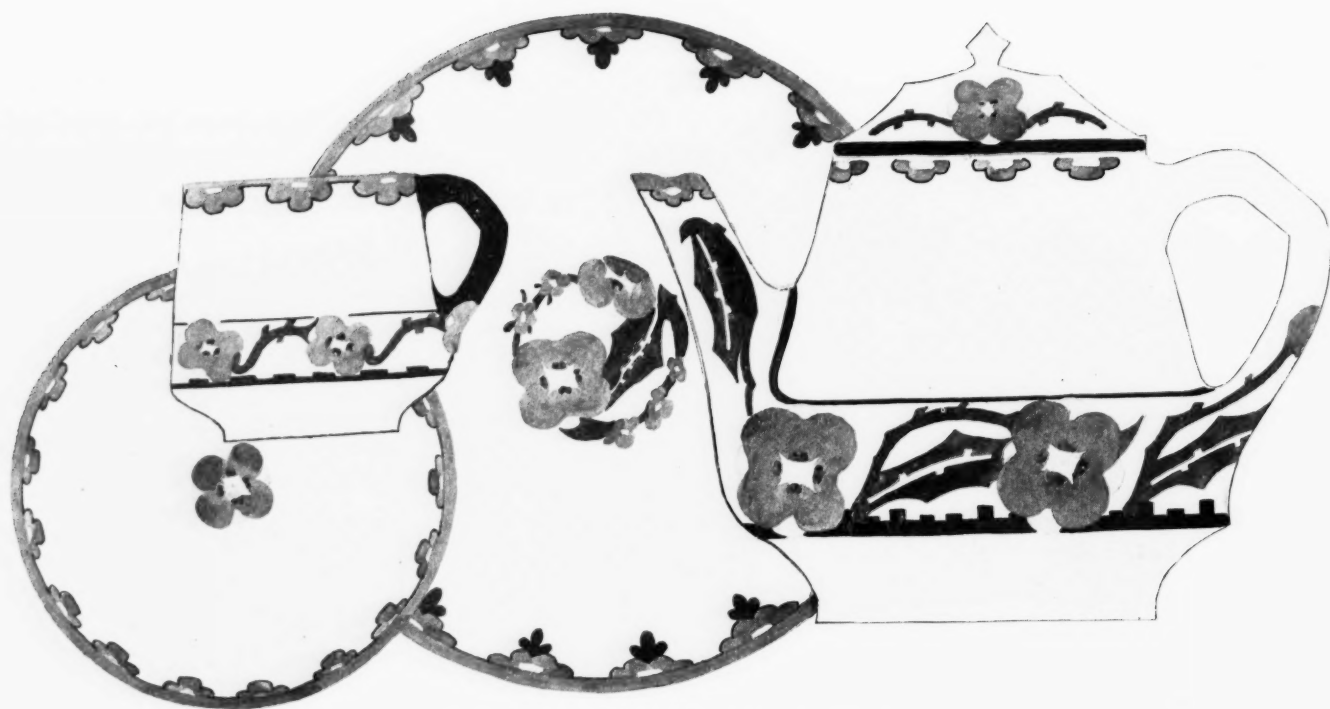
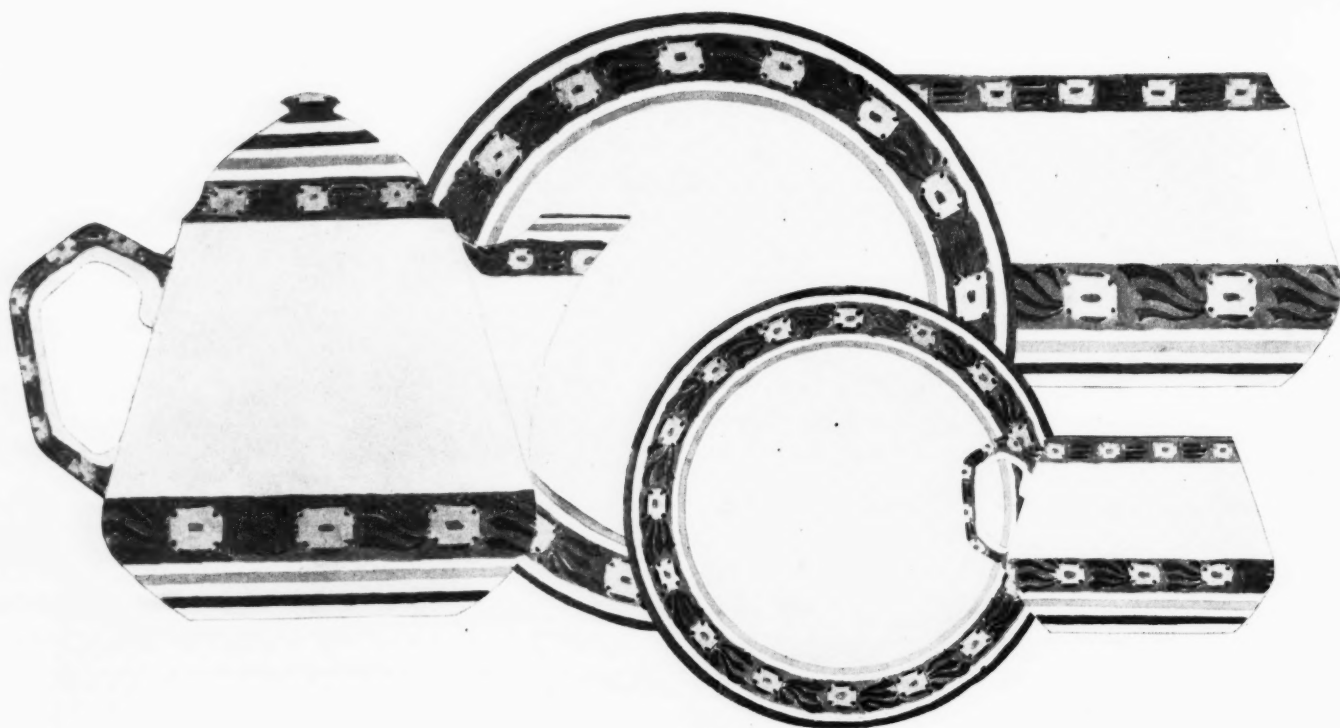


Plate and Cup and Saucer—Irene Wall



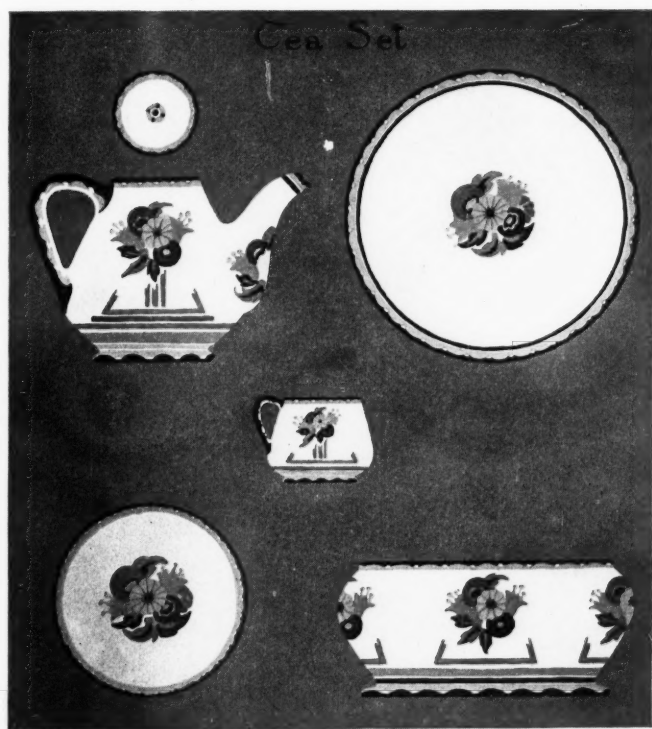
Design for Breakfast Set—Lilian Leinbach



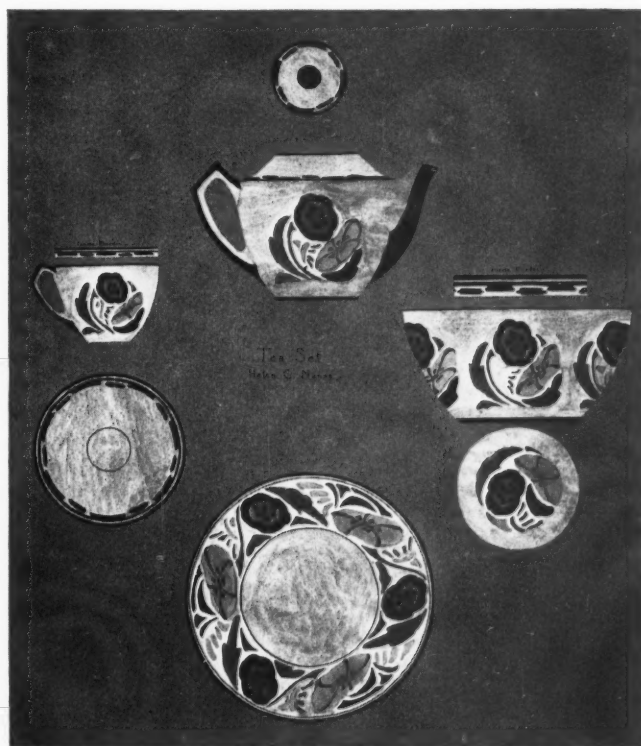
Design for Tea Set—Frances Cooper

Designs by Students of Syracuse University

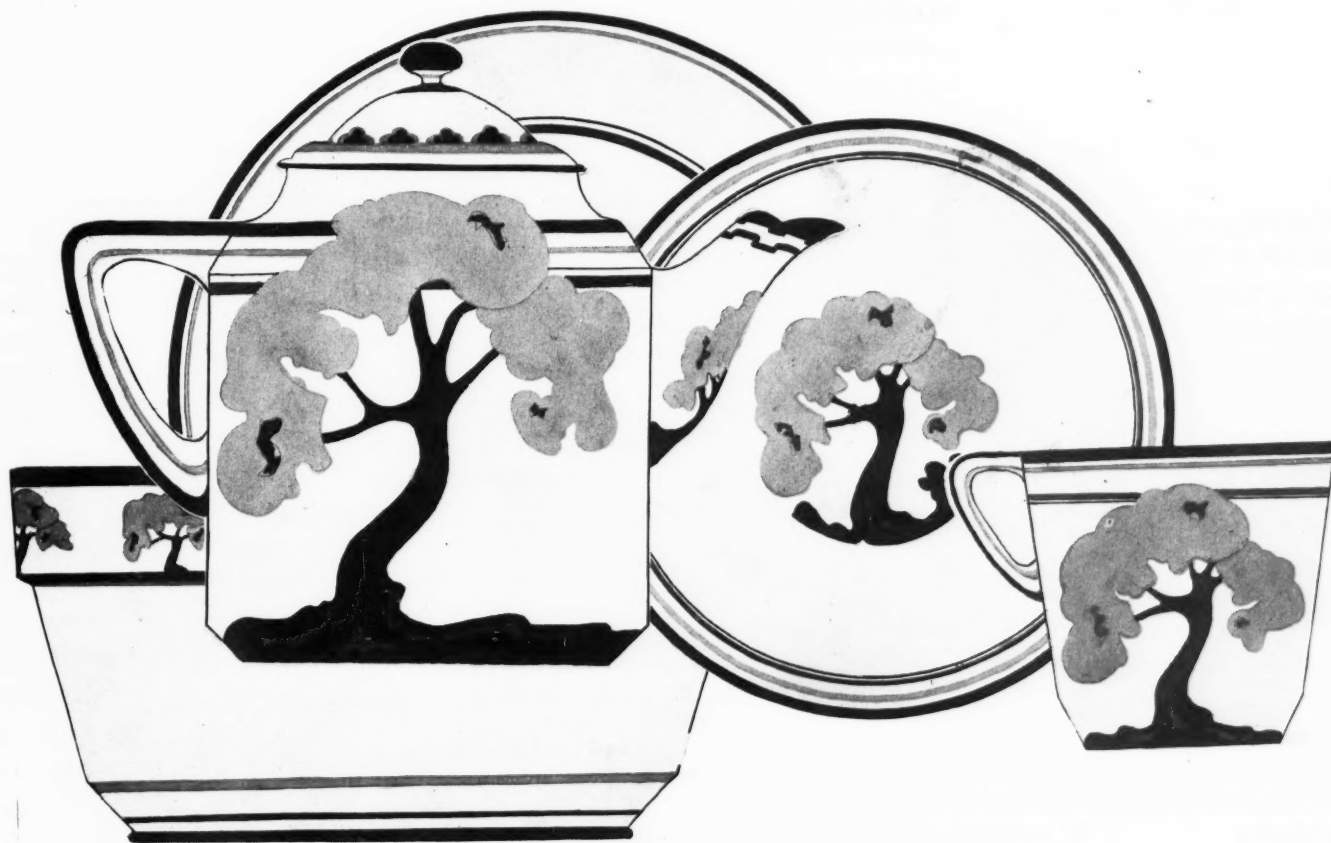




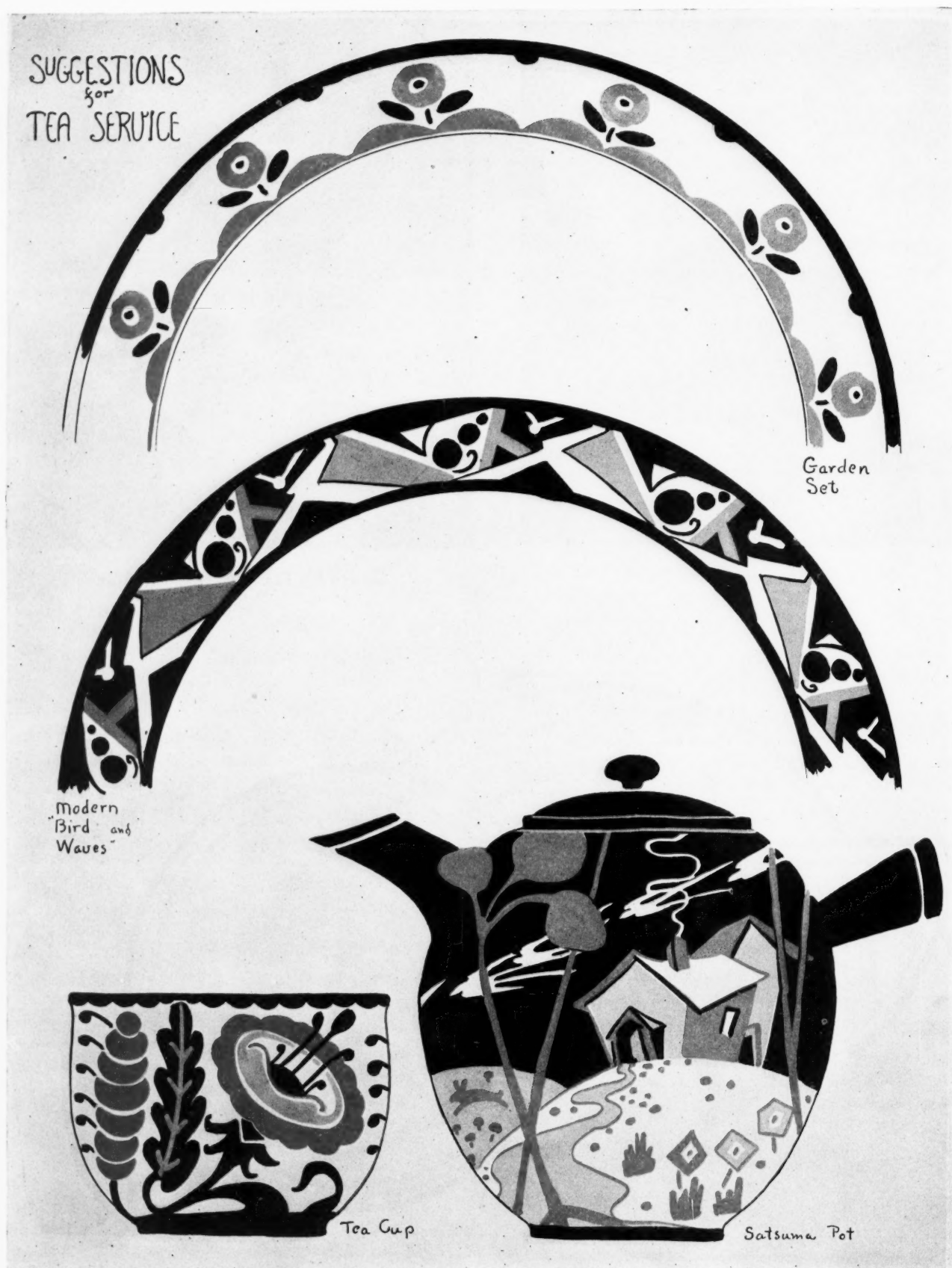
Design for Tea Set—Helen Brown



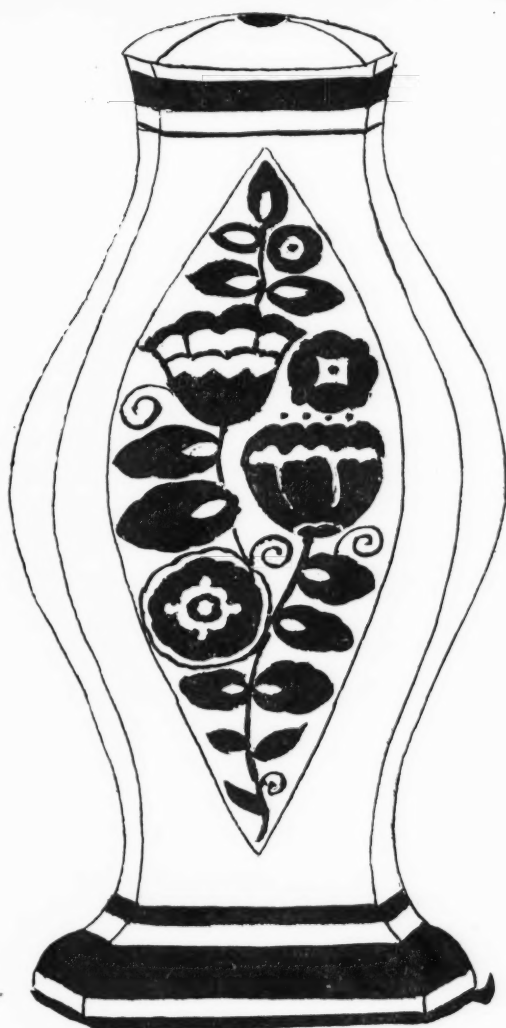
Design for Tea Set—Helen C. Munns



Design for Breakfast Set—Lewis Light



Suggestions for Tea Service—W. K. Titze (Treatment page 80)



## BEGINNERS' CORNER

Jetta Ehlers . . . 328 Belmont Avenue, Newark, N. J.

### A SMALL LAMP

**I**N the furnishing of a house perhaps no one thing more completely adds the touch of "homey-ness" to a room than the soft glow of a lamp. The plainest room may be redeemed by a well chosen one with harmonious shade, or, on the other hand ruined if the choice is not a happy one. Chapters could be written on the subject and we have scant space on the page to discuss the pros and cons. However that will not prevent us from attempting one for our problem this month and so here goes.

There are a number of good lamp shapes which may be purchased complete with the fixtures and this is much the better way to buy one. The mountings are easily removed or re-set and one is spared the long delay often necessary otherwise. The small lamp illustrated is one which may be obtained complete with cord and socket for one light. One of this size will find a ready place in the average house. They are especially nice to stand on a desk or small table. A pair are sometimes used on the mantle shelf, in fact there are many spots in which they may be placed to advantage.

This little lamp is to be worked out in green and gold, using Grey Green which is a soft neutral color, and Green Gold which has a lovely silvery quality.

For a shade one could use either silk or parchment. If silk, a deep cream or ivory lined with pale yellow or coral would give

a nice effect when lighted, provided of course this works in with the coloring of your room. If parchment is chosen do not use the very deep colored variety. The lighter tone will be much more harmonious, and look very interesting with well spaced simple bands of green painted at both top and bottom. A little contrasting color may be rubbed on the underside if wished, making a nice effect when lighted. No matter what material is used, it is a safe rule to keep your shade very simple when used with a decorated base. If the base is a plain solid color, then one may indulge in more or less elaborate decoration on the shade. There is one rule of good design which says one may not have two points of equal interest in a composition. If the lamp and the shade are of equal importance the interest is divided. One becomes puzzled as to just what the intention of the designer may have been.

The small lamp which has been chosen for our lesson is six sided, and the large medallion is used alternately with the smaller and subordinate one, making three of each. This gives a little more variety to the arrangement and consequently added interest. Make careful tracings of the motifs and transfer to the china following the directions so often given on this page for this part of the work.

The tinting will be the next step in the process. For this, prepare a pounce using lamb's wool, if you have it, or absorbent cotton and soft clean old china silk. Do not expect to do good padding if the ball of cotton is hard and full of lumps, or if the silk is badly creased and wrinkled. Neither should the pad be gathered together in a tight hard ball. It should be soft and springy. Wool makes the ideal filling because it does not matt as the cotton will, and has the added virtue of being washable. When soaked for a time in turpentine or kerosene, wash in warm water and soap, hang up to dry, and it will be like new.

Grind the Grey Green which is to be used for the tinting very thoroughly. Use a number eight square shader for applying the color, using slightly more medium than for ordinary painting. Apply this over the entire vase except inside the medallions where the background is to be left white. Pad this until it is perfectly smooth and even. If too much oil is used the tinting will be moist and glossy and this will in no time collect every atom of lint and dust in the place. Use just enough medium to enable you to spread the color cleanly. It is an excellent plan to lay any tinting as if it were not to be padded, and then use the pad lightly to bring it together. When finished clean out from the bands and the design any color which may have gotten there, using cotton and toothpick. Set the piece aside to dry, or, if you wish to hasten that process, place the vase in the oven for a few moments, leaving the door ajar if the oven is very hot.



The Green Gold comes prepared exactly as the regular gold and is mixed and used in precisely the same manner. So many really lovely effects are possible with it that it really should be used more often. One of the loveliest dinner sets imaginable was done with it and shown with delicate green glass. Care should be used in its application to avoid piling it on too thickly. For that matter no gold should be applied more heavily than to give just a good covering, relying on the two paintings and frings necessary, to give the proper body. Gold piled on too thickly



is apt to scale when fired, the very best results being obtained with two even rather light applications. It is difficult to make some people understand this but experience will prove it. Remember there is a vast difference between a light coat and a "poor" one. No white of the china should show through when it has been laid on, if it does, that is what would be termed a "poor" coat.

The vase will need two firings but if the tinting has been successful in the first it will not need going over. Retouch the gold keeping the edges of bands etc. clean cut and crisp. When one need not economize on firings it is a good plan to tint the piece and fire before proceeding with the design and the gold. Burnish the Green Gold in the same way that you would the ordinary kind.

If the lamp is to be used in a living room where rather rich coloring prevails, it could be worked out in black and gold with a plain shade of high color, and would make a rather stunning piece. For a bedroom turquoise blue or rose and gold would, with shade of harmonizing color, be very acceptable.

To sum up: Do not decorate both lamp and shade elaborately. Sub-ordinate one to the other. Do not make your lamp too conspicuous in the decorative scheme of the room. It should harmonize with and repeat or accentuate some note in your general color plan. Do not in tinting use too much oil or it will not be successful. Do not apply the Green Gold too heavily.

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### THE PUEBLO OF JEMEZ

By Elsie Clews Parsons

An exceedingly interesting and intimate study of the Indians of New Mexico, their civilization, religion, art and customs. The symbolic motifs, masks, etc. in the many illustrations are particularly valuable to those studying Indian design and symbolism.

This book is published by the Yale University Press. Price \$7.50.



Mexican 19th Century—Metropolitan Museum



Mexican 18th to 19th Century—Metropolitan Museum

### SUGGESTIONS FOR TEA SERVICE

Walter Karl Tiltze

AS the afternoon tea is informal, one may jazz up the designs as much as one desires.

The upper design will appeal to those who cannot quite make up their minds as to the modern or second design on sheet.

Upper design. Black in black paint. Flowers alternate a rose color with a lavender flower or a turquoise colored flower with a deep ivory flower; bands beneath flowers in either white gold or green gold.

Second plate design. All black in design in black overglaze paint. The T shaped gray part of design in Grass Green or a very strong yellow green. Other gray portion in a strong yellow and the dots are largest in an orange red, next in an orange yellow and the smallest in a deep yellow to which add some of the orange. Balance left the white china.

Satsuma Tea Pot. "The Leaping Rabbit" might appeal to the Flapper for her Radio Tea Party.

All black is black overglaze paint. Smoke and flying birds left the satsuma. Use violet coloring, greens, bright blues and orange red in the houses. Orange Red roadway. Pale Green and blue green hills. Olive Green Trees and bright colored flowers with an Orange Red Rabbit.

Satsuma Tea Cup. Royal Blue for all black. 3 parts Rose and 2 parts Violet No. 2 for deep gray. Rose for the lightest gray. When these cups become tea soaked the color combination is perfect.